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SEXUAL SYMBOLISM IN CARPET TERMS

Abstract

Carpet weaving is a kind of craft that has independently and independently spread among many peoples. In the process of the development of this craft, each of these peoples created its own set of terms that characterize the technology of weaving and the names of the most important rudiments of the carpet.

In the context of this problem, the sexual connotation of some carpet terms used by traditional Turkic weavers is of interest. Ethnolinguistic and semantic analysis of these terms, denoting the names of carpet warp and weft threads, revealed the presence of a more archaic semantic layer not directly related to the carpet. Obviously, this layer reflects deeper and more universal concepts, much later, extrapolated to the sphere of carpet weaving.

The phenomenon of carpet weaving is symbolically equivalent to the phenomenon of human conception and birth. In the conceptual potential of both of these phenomena, there are terms that denote the nature and essence of the relationship leading to the birth of a person or the creation of a carpet. Duplication of the original meaning of the term in areas of human life that are far from each other indicates the impact of the most important biological archetypes on the terminological designation of the most important processes in traditional crafts.

Sexual parallels in carpet terms

The main type of economy of the Turkic super-ethnos for thousands of years has been nomadic and distant-pasture animal husbandry. Nomadic life, awareness of oneself as an organic

part of the living world, influenced the emergence of basic concepts of life and death, as well as the emergence of traditional crafts.

Birth and death are the two main modes of perception and awareness of life in a traditional pastoral nomadic environment. Close contact with the animal world has formed here a special, naturalistic perception of life, in which the basic moments are only CONCEIVING, BIRTH and DEATH.

This perception of life was projected and transmitted to all creative types of life in traditional society, one of which was the craft of weaving carpets. The symbolically perceived stages of "Conception", "Birth", "Life" and "Death" of the carpet were correlated with life experience about the conception, birth, life and death of living nature. The life of the entire surrounding world, animate and inanimate objects obeyed this universal stage of birth and death.

The idea of the causal nature of the actualization of these fundamental stages of life was stored in the "matrices" of the biological and cultural memory of the weaver. Based on these "matrices" of memory, the birth and death of "everything and everyone" in this life were subject to the same laws operating in nature.

The projection of the concepts of the cause-and-effect processality of life onto the carpet phenomenon led to the formation of general concepts and equivalent verbal designations of these concepts. Any conception and birth is preceded by a sexual act. By analogy with this, the birth of the carpet must also be preceded by actions correlated with fertilization in the sexual act. The technical actions of the weaver in the process of weaving the carpet symbolically personified the sexual act, which was also actualized at the semantic level of terms denoting the actions of the weaver.

In order not to look unfounded, let us take a closer look at carpet terms, in which the original and basic "sexual layer" is "reformatted" or - "disguised" under carpet discourse:

The basis of any pile carpet is formed by the Warp threads, which the traditional Turkic weavers called (and still call it) ***Arish***. In the encyclopedic dictionary of Turkic words and adverbs of Mahmud Kashgari, this word is written in the form آریش (***Arish*** is the Warp threads)[1]. Ethnolinguistic analysis of the etymology of this word revealed its root (base), preserved in many Turkic dialects in the form of the word آری (***Ari*** - pure, untouched, virgin)[2]. The key meaning for us in this context is the category "virgin". Indeed, the virgin white threads of the carpet warp are associated with girlish innocence. The Warp threads of the carpet keep purity and innocence until the moment the weaver's hand touches them. When tying a carpet knot, the weaver, pushing apart the two parallel upper threads of the warp, passes a colored patterning thread between

them and ties the upper and lower thread with it in a knot. In symbolic terms, this action imitates a sexual male invasion, which ends with the loss of "virginity", "whiteness" and "purity" of the Warp threads. Tying the "virgin" warp threads in a knot symbolizes the bonds of a strong marriage.

The meaning of the word ***Ary*** in the sense of purity and innocence finds its confirmation in the oral folklore of the same Turkic peoples. An old proverb directly demonstrates exactly this content of the word: When they want to allegorically inform that someone is absolutely innocent and pure, they say the saying:

Aydan ***ary*** *– sudan duru*
(*More innocent than the moon - clearer than water*)

The word ***Ary*** in the meaning of honor, innocence, shame is also used in another expression from the Turkic lexicon: The word shameless (dishonest) sounds like ***Arsyz*** (ارسیز). Thus, the archaic presence of the concepts of virginity, honor, purity in the word ***Ary*** does not raise doubts and is confirmed by a number of Turkic ethnolinguists[2]. At the same time, the sound ***Sh*** added at the end of the root of the word is an indicator of the present continuous tense with the plural ending (ər**i**sh, gülü**sh**, söyü**sh**, gedi**sh**...).

Upon completion of one or two rows of knots, the process of threading the weft thread between the upper and lower warp threads begins. Here again there is a "symbolic sexual act" of violation of the virgin integrity of the carpet warp by penetration (threading) of the weft thread between the upper and lower threads. The hidden sexual connotation of this action is already fixed in the very name of the weft thread - ***Arqach*** (آرگاچ- weft). The etymology of this word is revealed on the basis of its archaic lexical meanings, recorded in such concepts as masculinity, male. The word ***Ar*** - husband, man, warrior, hero and a derivative form of the same word - ***Arkag*** (***Erkak***) denotes the male sex of a person or any other animal. Thus, it is quite obvious that in these terms an archaic layer of meanings with a sexual discourse is conserved. The semantics of this discourse indicate such characteristics as femininity, virginity and purity on the one hand, and masculinity, strength and valor on the other. The process of weaving is a process of interrelations of these two principles, opposite in property and character. Interrelations , with the passage of time, end with the "birth" of the carpet.

Conclusion

Etymological and semantic analysis of carpet terms, reconstruction of their semantic parallels and cognitive connections made it possible to identify in them the original sexual

archetypes, "disguised" by the late carpet context. Correlating with the technological context of the carpet, the sexual and gender archetypes of these terms form stable associations. Associative "reminiscences" contribute to the extremely easy and understandable mastering of the content and functionality of these terms. The use of ambivalent terms with hidden sexual implications testifies to the archaic projection of the most important concepts of biological life onto the terminological apparatus of carpet craft.

References

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